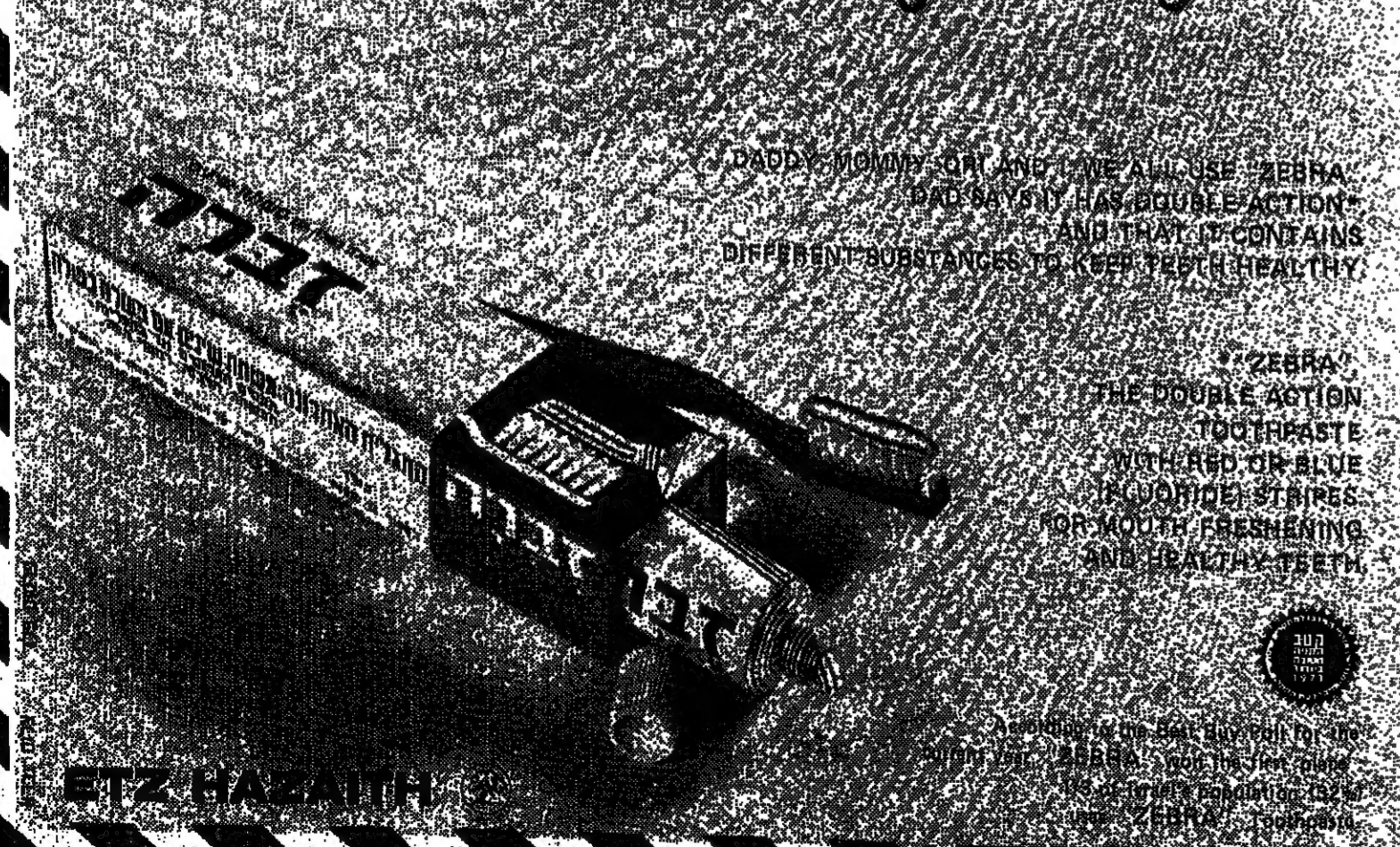


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THE JERUSALEM
POST

February 12-16, 1973

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Message from the Minister



THE Ninth Fashion Week, now taking place in Tel Aviv, finds the Israel fashion industry prepared to display and offer to buyers from abroad its finest products and its achievements in design, styling as well as the latest fashion innovations. This has been made possible by the great strides the industry has made in the past decade, both in terms of quality and quantity. In the early 1960's, the fashion industry produced goods to the value of 11,400 million, and exported only about \$9 million worth. Today, ten years later, production is up to 111.5 billion, and exports to \$77 million.

Small fashion products, which up to a few years ago, were unknown on the world market, have since gained a world-wide reputation, and are now sold in the most prestigious fashion shops the world over.

The fact that a significant proportion of guest buyers return year after year is the best proof that Israel has become a major factor in the world's fashion industry.

The major trend of development in the coming years will be the expansion of existing plants and the building of new plants in the clothing and knitwear field, which will more than double exports by 1975.

In the next five years, about 11,400 million will be invested in the clothing industry, out of a total of about one billion lire to be invested in the textile and clothing industry. These investments, will bring about not only increased production, but will also, I hope, contribute to a higher standard of quality for these products.

I hope that the guests who have come to the Israel Fashion Week will find here what they are seeking, and will broaden their business connections. I wish the exhibiting manufacturers and buyers good and fruitful business.

Haim Bar-Lev
HAIM BAR-LEV
MINISTER OF COMMERCE AND INDUSTRY

Colour in the established formula

By Catherine Rosenheimer

TEL AVIV. — CONTINUITY along established lines would seem to be the best way of summing up the mood of this, the ninth annual Tel Aviv Fashion Week. Perhaps the very fact that no drastic or major changes in the pattern of the event are evident speaks for itself, proof that nine continuous years of efforts to attract foreign buyers to an annual show window of Israel's export fashion collections have evolved a satisfactory and established formula.

Fashion exports date back far more than nine years, a handful of the present day exhibitors were already making their first export attempts in the early '40s. Then they only went to the neighbouring countries. Nonetheless, the increase in textile exports which has taken place over the years from the first Fashion Week in 1965 is a startling one: a total of \$41 million then, as compared to the most recently released figures for 1972 of \$127 million.

Visiting buyers at this year's Fashion Week — expected to total between 400 and 500 — will find a familiar pattern in the form of the exhibits themselves: a total of 80 participating manufacturers, ten of whom are newcomers to the Week, occupying individual rooms covering 5 floors of the Tel Aviv Hilton.

"Textiles Take the Runway" is the name of Wednesday night's fashion show sponsored by the Export Institute's Technical Department for Textiles and Fashion. The evening aims to put textile designers in the limelight. Fourteen of them will be showing their latest printed, woven and jacquard designs made up into a range of 88 promotion garments, created with the full cooperation of fabric converters and with the assistance of a team of fashion designers, taking its colour lead from the new shades of the Israeli Colour Council. Seen here on left: Coordination of the work of two textile designers: Avraham Levin was responsible for the kimono jacket's jacquard, Ann Brooks for a related geometric design used on wide pants. Colouring is based on shades of "Si Al Blue." On right: Africa influences border print in orange and "Timna Copper" designed by Jacob Kirschbaum, made up into a summery two-piece in woven polyester.

PHOTOS IN THIS MAGAZINE BY: Ben Lamm, Samy Ben Gad, Signon, Mula & Harnat, Vision, Judy & Kenny.



Cover

ON our cover, designed by Murray Bloom, pointers from the Fashion Week collections. From left: Danny High Style with a boldly geometric and petal print in strong fiery colours for a wide sleeved maxi. Next comes Eiro's full length chemise in fine wool weave over-printed with colourful floral sprays. Sleeves feminine and puffy, yoke semi-circular. Dorian's "Holiday" model — sleeveless three-piece pants suit in three coloured jacquard. Goes with ribbed pullover. And a patch printed Diolen knit in a shirt dress by Maza.

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Colour in the established formula

(Continued from page 3)

ducers, in ranges of denim sportswear which vary in look from collection to collection but are always geared to a particular type of customer, in swimwear, in certain beach and leisurewear ranges and in much of our knitwear. Where a producer lacks self-confidence, he tends to put out a "bitty" collection in the hope of hitting the right note somewhere. Because of his delivery times, the Israeli manufacturer needs large quantity orders. Our most important market has proved to be the big department stores, and the only way of achieving large quantity orders is by gaining the buyer's confidence — and maintaining it.

Looking at the Week strictly from the fashion angle, all the current

"bases" are to be found: knitwear producers have concentrated strongly on jacquards, on sweaters in pure angora or angora blends. With the market having virtually trebled in the past year, several have attempted to produce new types of blends of wool and man-made fibres which look as much like the "real thing" as possible. Even if the actual content of wool is only one third, the chief value is still wool — an important point for the U.S. buyer who has to take American import regulations into consideration.

In the past, buyers have complained of a lack of young-style separates: shirt ranges are definitely better than ever this time, both in fabric and single jersey shirts; other

of light weight knits, denims, fun fur and corduroys. Particularly noticeable is the widespread use of good looking new leather and fur imitations which appear in the ranges of many manufacturers given a wide variety of looks and treatments.

DEPARTMENT store buyers and manufacturers capable of serious-scale mass-production are the principle customers and suppliers for whom the Week has proved, on the basis of past experience, the most valuable. Each year, however, a smaller number of boutique owners and specialty shop buyers, find their way to the event. This, the Export Institute feels, is a market which should not be overlooked. To cater for such buyers, and on the

Shades of "Wine Festival" used here for Avraham Levi's print on a Mass hit cotton voile, which will be part of the "Textiles to the Future" show on Wednesday night.



premise that the small designer-producer of today is the potentially important exporter of tomorrow, the Institute's Technical Department for Textiles and Fashion has organized a boutique display, entitled "Design Discovery," to be staged in the Hilton's ballroom foyer.

"The idea," explains Bat-Ami Syrkin, "is to introduce some new blood to give the fashion industry's newcomers a chance. All ten exhibitors in this section have experience in small quantity boutique-type fashion production. While we don't have great expectations here in terms of big business, we do want visiting buyers to see that a new generation of young designers is growing up."

Participants in the "Design Discovery" section — hopefully some real "discoveries" — include two designers of oriental influenced fashions, three boutique owners, hand-print batik fashions, evening wear and a new immigrant from France with a collection of original real-fur coats. Textile as well as fashion designers are being given a chance to show their work during the Fashion Week.

Promotion model

At a special fashion show on February 14, textile designers and fabric producers have combined to show promotion models; portfolios of each of the designers will also be on show throughout the week, offering interested buyers the chance of seeing more of their work, the possibility of ordering fabrics or garments in the designs of his choice.

"Until a few years ago, buyers complained frequently of the lack of life and appeal in the colours of our fashion ranges," says Perla Nisenson, also of the Export Institute's Technical Department. In an attempt to rectify this and on the lines of the International Colour Authority, all eight colours at face value have been set up with the assistance of Iamar Glasman of Marks and Spencer. Designed to promote specifically "Israeli" colours, and to give a distinctive colour story to local fa-

brics, the first colour chart produced in conjunction with Arganaa is distributed to the textile trade a few months ago as a guideline for collections.

"The initial reaction has been extremely favourable," says Perla Nisenson. "No, we don't expect every mutation of eight specific, dark colours. What we are aiming is to give our designers and manufacturers a palette with which they are, or to play around tones and shades related to it. To put it bluntly, colour sells."

A buyer takes the trouble to be around the world in search of fashions, he wants at least to be different versions of the current theme in each place he goes. Several designers, when questioned about the "Israeli colour," expressed considerable scepticism. The idea, on the other hand, held in mind that no buyer wants "Israeli look" exclusively in form of the Kova Tumbel, Arab tans or Beduin and Yemenite broideries, that a balance must be found between strictly international fashion lines and a certain degree of originality and local style, the print of a distinctive colour for the Israeli fashion industry can prove helpful. It enables the designer, shoe and handbag manufacturer to match up his products with the of the garment industry; it provides designers and manufacturers with focus point for heated arguments and discussion; and, who knows, the brilliant orange "Jerusalem" or the rich blue called "El Ar" may really prove selling points.

On the other hand the sale of yarn and cloth sagged, so that exports for the industry as a whole rose only slightly by four per cent — from \$122m. to \$127m.

Fairly the textile industry continues to suffer its traditional ups and downs. It always was a volatile economic activity, and in 1972 things were made more difficult by the inflation rampant in Israel, that hampered the export drive. Still,

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though, tough — yet with sophistication. Sheepskin coat especially designed for the collection shown by D.S. Export Company.

THE recent world crisis in synthetic yarns, and the price drop for panty-hose (hitting Israel's largest single exporting manufacturer in the field of secondary industry — Orlon), textile output continues to soar.

A 10-year plan for Israel's textile and clothing industry (1971-81) has been released, making it possible to compare performance in 1973 with the pace laid down for the first five-year spell (1971-76). According to figures in this report, output of clothing should increase by 11 per cent annually, and exports by 16.7 per cent.

What in fact happened during the first year of the decade? Output of clothing rose by 21 per cent, which is almost double the scheduled rate, but exports (of clothing and leatherwear) climbed by only 8 per cent. The increase was from \$12m. in 1971 to \$20.1m.

One of this shortfall is the streamlined panty-hose industry, whose exports tumbled from \$24m. to \$10m. — due to a sag in price, not in the volume of deliveries. If we deduct this item, clothing exports are found to have risen from \$10m. to \$20.1m., a creditable 28 per cent.

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Ten-year plan for textiles

By David Krivine

Israel's clothing exports, and the six Common Market countries only 13.8 per cent. Shipments to North America declined (proportionately) to 56.7 per cent in 1971 and 52.5 per cent last year, while deliveries to the European countries rose to 15.5 per cent and 25.2 per cent.

She comments: "Better not to put all our eggs in one basket. Some firms were selling 80 per cent of their output in the U.S. We had a shock when, a few years ago, the Americans clapped on cotton import quotas. In 1972, sales to South Africa was disappointing — because the authorities in Pretoria imposed quantitative restrictions on the country's imports. So you can never be sure. The industry learned that it would be wise to spread its marketing outlets."

port of garments and other finished goods, less of yarn, cloth and other intermediate products. The 10-year plan shows the change in its statistical tables.

If we divide the industry into two broad categories, one textiles, and the other clothing and leather products, we find that textiles accounted for 80 per cent of the industry's exports as recently as 1969, while last year they were down to 40 per cent. In 1976 the proportion will decline further to 30 per cent — but after that, textiles will hold their own.

On the production side (as against export sales), they are holding their own already. In the five-year period 1971-76, output will increase by 12.8 per cent annually, and clothing by less, or 10.8 per cent (the figure would be a little higher if leather goods were included in this table, but textiles are still expected to remain ahead).

Explanation is that the clothing industry is going to use more locally-manufactured inputs and less imports, thus stepping up the added value of Israel's production in this sector. But the export of textiles (yarn and cloth) will also continue to rise throughout the decade, at a steady 10 per cent a year. Clothing will maintain its close-to-20 per cent share only till the middle of the decade, after which it will settle for the same 10 per cent annual rate in 1976-81 as textiles.

Considerable change

Of course there is a considerable change in the kind of textiles that Israel will offer. In 1965, cotton yarn accounted for almost a third of textile exports (excluding clothing). In 1971, the proportion was down to 10 per cent. By 1976 it will be 4 per cent, and by 1981, two per cent.

This underlines the fact that Israel is undercut by competition from the low-cost developing countries in the supply of staple goods, just as much as the Western states are. Comparative figures drive the point home. Cotton yarn (based, after all, Arab labour, otherwise objectives on a locally-grown crop) accounted for \$11.9m. out of \$32.7m. of cotton exports in 1965 — and only \$4.8m. last 18 months has been in the out of \$49.5m. in 1971. It will shrink Arab villages.

Cardigan suit by Aled, with '60s influence in elbow length, wide cut sleeves. In pure wool jersey, the patterned cardigan is in petrol blue with red, sweater and pants in plain petrol blue.

"It so happened that prices were favourable in Germany, and the chief increase is there." An outstanding occasion was the Munich Fashion Fair, which Mrs. Shavit attended. Though a good German, she speaks a fifth German, and was interviewed on the radio four times. The fair happened to take place shortly after the ill-fated Olympic Games, and Israel figured as an exhibitor for the first time. At the official press conference sponsored by the fair authorities, one fashion show only was included — by Israel, the newcomer. It was beamed over three TV networks. "We made \$1m. of sales just at that fair," she says.

Six internationals

Israelis took part in six other international fashion events during 1972 — one in Tel Aviv, two in New York (for the summer and winter seasons), two at the Pret-a-Porter fair in Paris, and one in Florence. These displays brought in between them \$16.4m. of sales.

For 1973, plans are more ambitious still. Apart from the current Fashion Week in Tel Aviv, there will be two appearances in Munich (summer and autumn), two in New York, two in Paris, one in Amsterdam, and possibly a first-time appearance in Japan. (A group of Japanese buyers are expected to attend the present Israel display.) Overall trend in the textile industry is, of course, for more ex-

further to \$3m. out of \$81m. in 1979, and the same \$3m. out of \$130m. in 1981.

The big increases during the decade will be, first, synthetic yarn, up (despite last year's recession) from \$16.6m. to \$35m.; woven cloth — for which there is currently a revived demand (which accounted in part for the recent check in synthetics) will go up by from \$9.5m. in 1971 to \$33m. in 1981; knitted fabrics from \$14.4m. to \$30m.; and — a newcomer to Israel's export industry — carpets, from almost nothing to \$13m.

More dramatic

In clothing the expansion is more dramatic, due to the big five-year spurt that we have noted. Biggest single increase is in knitwear, with exports scheduled to multiply sevenfold, from \$20m. to \$140m. This figure, it should be noted, throws light on the expected growth of world demand, as well as on Israel's plans to supply it.

If we take textiles, clothing and leather products (including footwear) together, Israel's exports will more than double by 1976, from \$122m. to \$264m., and will increase by another 60 per cent to \$430m. by 1981. Despite good progress in the marketing of fashion wear, this export programme has got off to a poor start so far, as noted above. During 1972, all exports in the sector were supposed to rocket by \$20m., and rose in fact by only \$5m. So the task ahead is correspondingly greater. The annual rate of increase will need to be not 16.5 per cent, but 20 per cent — if we are to reach the targets set for 1976.

All this is conditional on investments totalling IL850m. during the five-year phase, and the addition of 15,000 workers to the textile industry (4.5 per cent annually, for an average growth-rate in production of 10.8 per cent). The report hints that use will have to be made of home. Cotton yarn (based, after all, Arab labour, otherwise objectives on a locally-grown crop) accounted for \$11.9m. out of \$32.7m. of cotton exports in 1965 — and only \$4.8m. last 18 months has been in the out of \$49.5m. in 1971. It will shrink Arab villages.



Super sporting suit by Eged Or has jacket with curly lamb used lavishly around neckline and at cuffs. Sleeves and inside section of skirt pleats are in subtly toning shades of leather worked, patchwork style, into a zig-zag pattern.



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The Stefan Braun story

By Catherine Rosenheimer



Master furrier off duty, taking time off for his favourite sport. Stefan Braun was one of the first to try out the Hermon ski slopes after the Six Day War.

fulfillment of ambitions? I'll say so — not 100 per cent over again, of course I would have gone into the same business. For me, it's to walk the street, to think 'What a well-dressed, able woman,' then to look at and realize that the fur coat is a difference between making for cost for a film star or a housewife? I'll say! If Marlene Dietrich orders a mink, I charge far less — it's such wonderful publicity!"

These were some of furrier Stefan Braun's comments — serious and so serious — during a recent interview. As to whether the world of expensive, individual customer-made models, is facing certain doom, he retorts smilingly: "This is a dying trade, it's a very good one, thanks very much. I'll see I'm more work than I can possibly cope with. In another year? That's not my worry!"

FASHION being a topical issue this week, we singled out Stefan Braun as a good fashion world example of a real success story. How he was a small boy, born in Ruzhava, the son and grandson of furriers, Stefan Braun never had any doubts that his fortune lay in furs. And moreover, building up a very modest start here in Tel Aviv has undoubtedly made his fortune. Good taste and true instinct, two of the most obviously valuable adjectives for Stefan Braun, prevent one from putting the whole quite so bluntly.

But he has built up an unquestionable reputation in international fur circles — a celebrity-studded clientele and annual exports of \$400,000 in fur fashions, provide some of the answers. In his own words, he admits unhesitatingly that "I love to live and I love life." A life which includes, amongst other

things, a spacious, antique-furnished house in one of the oldest, most fashionable residential quarters of Ramat Gan, a large chauffeur-driven limousine (though he often prefers to walk the odd few miles from home to his Tel Aviv salon accompanied by a handsome dog), a taste for antique furniture, Louis XIV especially, old paintings ("I hate modern art"), tennis, swimming, parties and fun. Other loves include skiing and — needless to say — fashion.

Twice a year at least he travels to Europe, visits the latest collections in Paris, Rome (which I consider the best fashion centre today) and Florence — and whenever possible combines business with pleasure, including a ski resort — often the best of all places for capturing the current fashion mood — in his itinerary. "I try to see as many collections as I can, always general collections, never specifically fur showings. I keep my finger on the pulse of fashion — then go back home, inspired by elements of what I have seen, translating them in my own way to create my own look and designs."

"Designing in fur is quite different from designing in cloth: the fur itself dictates the coat, so does the woman for whom it is being made. Fur fashion is high fashion in a refined form: the elements of the current fashion atmosphere are there, but you can't do crazy things with a \$5,000 coat. Whoever the customer, no matter what her fashion budget may be, she expects her fur coat to go on looking fashionable for several seasons before it comes back to me for remodelling. Most of my styles have a life of five to six years — then they return to me like old friends, leave me again with a new lease on life."

That oldest of clichés, that the best way to make a small fortune in Israel is to come with a large one, is strictly inapplicable to this particular success story. Stefan Braun arrived here in 1939 in

the days of the British Mandate as a penniless illegal immigrant from Czechoslovakia. He had already spent three years studying fashion in Vienna, decided together with a group of friends, to leave for Palestine before he could be enlisted in the Czech army. "We got as far as Constanza where we found the Katinas — a really horrible Greek boat, designed as a fuel carrier, not fit to transport even a small number of normal human beings, and certainly not for a 'live' cargo of some 2,200 people."

"There was straw on the floor and

mice running around. The journey took four and a half months all in all. Four times we reached the shore of Tel Aviv, were shot at and forced to retreat. About 40 of the passengers died of meningitis before ever landing. Finally we came ashore in Netanya secretly, at night. We were taken to hide in an orange grove in an Arab area; I didn't wait; still hungry and cold from the trip, I boarded the first bus to Tel Aviv."

Stefan Braun's dream had always been a big salon in Prague with all the walls covered in mirrors... Instead he found himself a two-room flat just off Allenby Road (the same premises, now considerably enlarged, still house his present-day salon), next-door to his brother's electrical shop. "It cost me 50 plasters a month — which I didn't have — and I worked there, slept there and generally put up a good few relations and friends too."

His first work was not creating extravagant fur models, but remodelling any kind of old fur coat which found its way to him. And once the first remodeled coat was completed, a steady stream of clients found their way to him. The first customer was the Jewish wife of the British police chief in Jaffa, Mrs. Harrington. He worked on her Persian lamb coat entirely by hand — a sewing machine was an impossible luxury. All the British officers' wives followed; in 1941 Stefan Braun staged his first fashion show at the San Remo Hotel (later the first home of Israel's Knesset) on the Tel Aviv seafront.

"I never advertised, but from the start I always moved in the best society — and I always made sure that nobody knew how broke and hungry I was, that I could barely afford to buy buttons, thread and lining materials, let alone a square meal. But it was fun — we were all young in those days!"

More immigrants were arriving all the time — many illegally. Some



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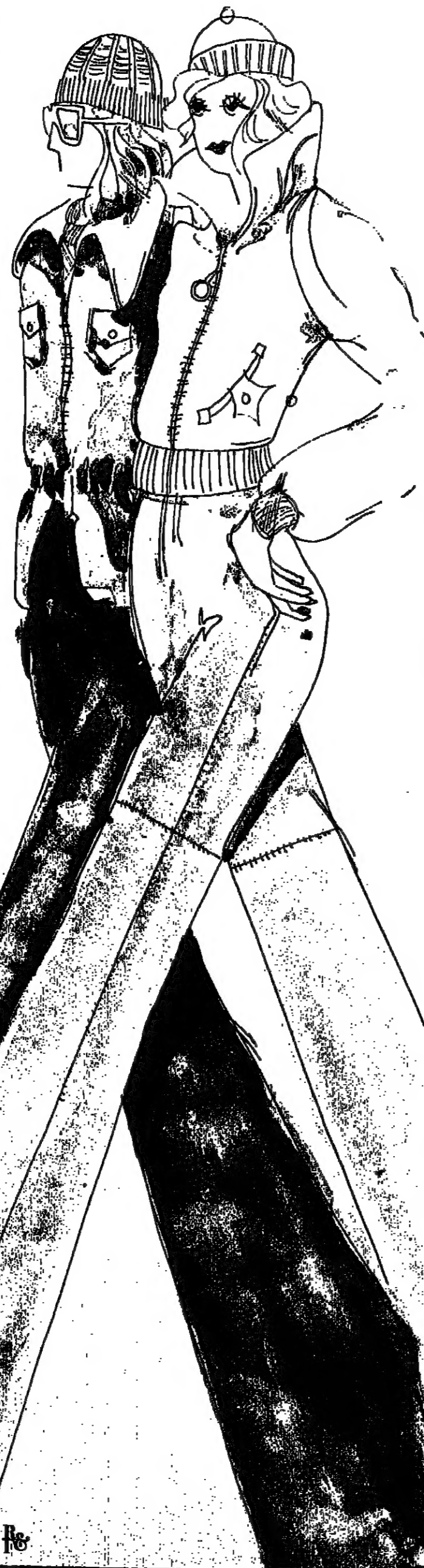
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The Braun story

(Continued from page seven)
...and a warm-hearted philanthropist and extremely charitable. Over the years, there have been few good causes whose requests to put on benefit fashion shows have been turned down, be they Wizo, Akim, Alon, Han, orphanages or homes for crippled children. A bachelor himself, he has helped nephews and made through college, giving them a start in life. Since the first year of Israel Bonds Fashion Shows in the States, he has always contributed a fur collection, the only Israeli designer to do so continuously over the years without any fee. The gift framed letters and photographs which line the blue moiré papered walls of his salon include sketches of fur coats and expressions of thanks from couture world names such as Dior, Balmain, Carls and Maggi Rouff, with all of whom he has worked, designing furs to accompany the showings of the Paris collections on many occasions. There have been offers — tempting ones and often — to pack up his business in Tel Aviv, to go and work in New York.

Stefan Braun has no pretensions to being the spartan, pioneering fur collector, but his love of fur and the good things in life. At the same time, surprisingly, he is a firm Zionist and idealist. "Of

course," he says, "it would have been far easier, far more profitable, to have chosen to work in a different country. But I have never dreamt of leaving. I've lived through three wars here, I belong to the country; I never had any doubts about staying where I was, despite the difficulties of the early years. When I visited Czechoslovakia in 1947 and saw how it was, I decided I would never go back, knew how right I had been in coming here."

Stepping into Stefan Braun's private world, his salon and workrooms tucked away discreetly at the end of a nondescript passageway off Tel Aviv's bustling, commercial, dirty Allenby Road, is like stepping into the past. The deep red carpet, the red and blue plush upholstered gilt settees and chairs belong to the world of couture of many years ago, the world of hovering, courteous lady vanderwees, where the customer was made to feel like a V.I.P. from the moment she stepped through the door.

Very much up to date is the fur collection itself. Canadian minis, Russian broadtails, Alaskan seals, white foxes, beautifully styled, yet somehow with a touch of casual chic, the mark of a skilled hand working furs like cloth, giving them style and fit. "What happens when a client walks in?" "I know her type, her personality, immediately.

The first coat I bring out is inevitably the right one. Let me just prove it to you!"

Minutes later I was looking at myself in the mirror, hardly recognizing myself in a perfectly fitting, narrow bodiced and waisted broadtail coat. "Perhaps you prefer mink?" I protested that mink was just not my thing, took back my objections when I stepped into an equally "made to measure" black mink coat which, two minutes later, had been unzipped around the waist, converted into a dashing battledress jacket and wrap-around skirt. "See what I mean?"

Stefan Braun's is the justifiable pride of a master craftsman. His horror of the idea of mass production, of working with cheaper lines is understandable. "That could never give me the same satisfaction."

"STEFAN Braun's furs, reviewed a number of times in these columns, are continuously outstanding. Mr. Braun is an inspired creator of fur fashions. Furs by Stefan Braun leave one breathless. Original and new is his broadtail coat with ermine collar. More outstanding than ever is his ability to work fur as if it were cloth. Leg of mutton sleeves, a white broadtail evening dress with sheath skirt and train banded with white fox."... These are a few quotes taken from The Jerusalem Post fashion pages of the early fifties. All in all, very little has changed...



Casual styled belted coat (left) in off-white Indian broadtail, a classic style which is always up-to-date, nicely detailed with flap pockets and round edge at hemline. Belted, wrap-over coat (right) in black Alaskan seal, trimmed all around in white mink. Hidden secret is a zip around the waistline, making it possible to convert the coat into a brief-jacketed suit with wrap-around skirt.

IRIS' FASHIONABLE KNITS BEAT THE TRADITIONAL KIMONO IN JAPAN

Iris' fashionable knits were a great success at the Israel Sales Week that took place about 4 months ago in Tokyo, Japan. This was Iris' first attempt to enter the Far Eastern market, but this was not Iris' first success. Iris knits have been successfully exported and marketed in the great capitals of the world for 10 years.



Iris fashions can be found in the most splendid stores in the U.S. (Macy's, Gimbel's, Jordan Marsh), in Latin America, Germany, Switzerland, Holland, South Africa, Zambia, Kenya and Ethiopia.

The beginning was humble: Ten workers in a rented building (half a floor), on Rehov Herzl in Tel Aviv. But due to the enterprise of Mr. Ben-Dov, the owner of the plant, Iris began exporting in 1961. The first year's exports were valued at \$10,000, but in 1971 reached \$1,000,000. The plant has earned the title of "Approved Exporter" for several years.

Today, the plant employs 160 people plus more than 10 outside tailors. Due to the great demand for fashionable knits, a new plant is being built at Pardes Hanna, which will employ 80 workers, and which will try to supply the local demand.

Iris is one of the few plants which carries out all the stages of clothing manufacture, beginning from weaving the cloth, dyeing, printing and design, to putting out a finished product—cutting and sewing fashionable clothing, planned and designed by fashion designers in Florence and the U.S.A.



Iris knits are good for day and night. They are designed in an elegant, sporty style, with the emphasis on modern designs for a young look, for women aged 25-45. Among the wide variety of clothing there are 4-piece suits which include skirts

(with or without jackets), coats and maxi skirts.

Iris is showing its Winter 1973/4 collection at the Fashion Week now taking place at the Tel Aviv Hilton.

(Advertisement)

הכזא מן האל

☆ ☆ ☆ 25 YEARS AGO ☆ ☆ ☆

Twenty-five years ago, when the then Palestine Post had started publishing a special family magazine under the title of Features and Fashions, we found that Finny Leitersdorf, then only starting her career from which

she went on to be Israel's most original designer, reported that hats were coming back (top fashion news this year too) and Walter Cronkite reported from Moscow that the Russian women were not taking to the 'new look.'

By Finny Leitersdorf
WALKING through the fashionable centres of Prague, Budapest and London, one realizes at once how significant the hat is to the general appearance of the well-dressed woman.
In Prague it is mostly seen on the maturer woman, along with classic tailor-made and bi-coloured

Hats and no hats

sports shoes — almost invariably a small cloche sitting firmly on the head, discreet and conservative in colour and line, but sporting a remarkable collection of feathers. Younger generation seem to prefer long, well-brushed shiny hair as is, without a hat.

In Budapest, still the city of the smartest women in Central Europe, the hairdressers seem to be engaged in a fierce war with the milliners with the former on the winning side. In the famous Váci Utca, the heart of Budapest, in the height of a shopping fever, I saw exactly a woman wearing a hat. It did seem to be an austerity measure. The superior milliners still lure the female shopper with fascinating displays in their windows. Maybe all the women who go round in elaborate and sometimes over-fanciful hat styles are just over-riding the recently regained privilege of holding their heads up. But they wear without gloves and enormous earrings. Fashion prophets say that in the winter they will wind up velvet scarves artistically round their heads.

London is quite different — hats, and more hats. There is a hat for almost every occasion — and there is no hat there is some kind of ornament instead, from the mill shopgirl's Woolworth ribbon to the most elaborate feathers and jewelry worn at the Vienna Opera recent performances.

Small toques

The most favoured models are small toques and cloches, made entirely of feathers, in every imaginable colour, and small felt and velvet creations. The only big hat are softly draped and velvet berets following the line of the head and drooped smoothly onto the shoulder. Apart from black, the favourite colours are stone grey, shades of mauve, from deep purple to pale lilac.

In spite of the fact that Princess Elizabeth does her wedding shopping in a smart suit with a simple pleated skirt, and that the tall organizations are protesting against wearing material on long skirts, the big fashion houses are showing the new length in their new collections. It looks elegant and sophisticated for afternoon wear, but is too practical for our present very busy life.

Moscow says no

By Walter Cronkite
UP Moscow Correspondent

MOSCOW girls disdain the thought of submitting to Western dictatorship in the international crisis caused by the decontrol of the hemline. To be frank about it, there is no "new look" in Moscow. What might be referred to as the autumn season is well under way, and dresses are still measured from the knee down rather than from the floor up.

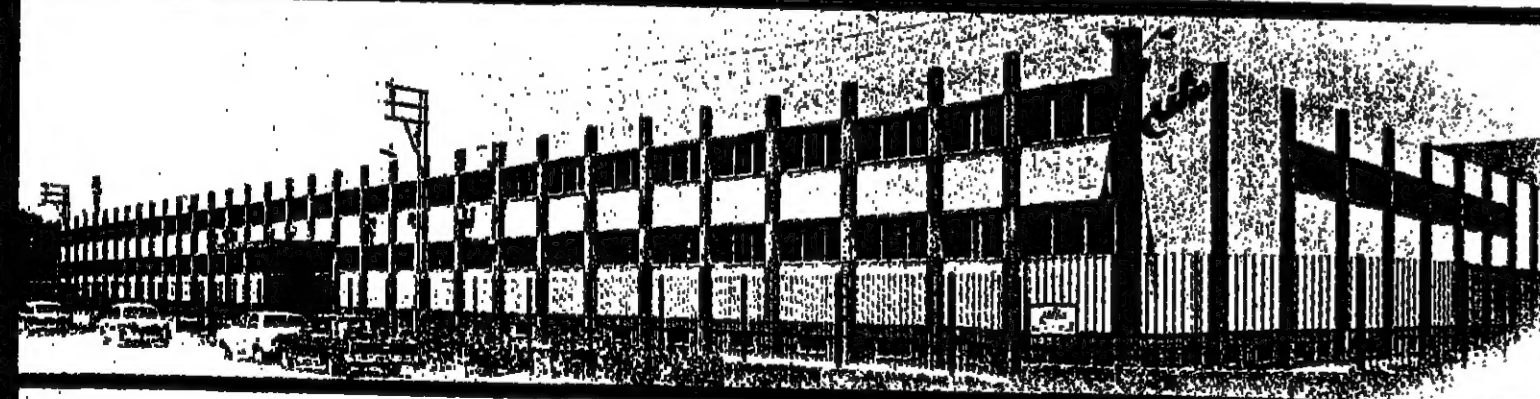
Latest styles look just as they did last year — shoulders with little cut, wrap waist pretensions and hemlines just below the knee. It has been that way for ten years, and a fast survey of Moscow girls indicated it would stay that way at least for ten years more. "Bourgeois affectation," snapped a hotel clerk, who did not seem to have anything to hide, looking at the three hundred dollar number in the Vogue fashion magazine. A middle-aged secretary looked puzzled and asked, "What is the reason for these former dresses not satisfying you?" "Why use two metres of material when one metre will do," another asked.

It would seem on the surface that thoughts of practicality extend to the United States Embassy, seeing that it is half way round the world from the towers of New York.

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High, roll-necked body-sweater contrasts rib and plain, has handsome sleeves, in Acrylics by Slog.

Long Banton evening dress by Jerry McIlits, soft, flattering and flowing in line, strikingly coloured in deep borders with ostrich feather trim at wrists dyed to match.

Suit by Aled in pure wool jersey has safari influence in its shirt-style jacket, in bold tartan jacquard combining two tones of brown on an off-white ground. Pleated skirt is in coordinating dark brown, sweater is striped to match the colours of the jacket.

Alaska of Israel — One of the new houses on the Israeli fashion scene. Shown here, Ekol pants, topped with fur-trimmed collar jacket, dashingly trimmed to match the pants.

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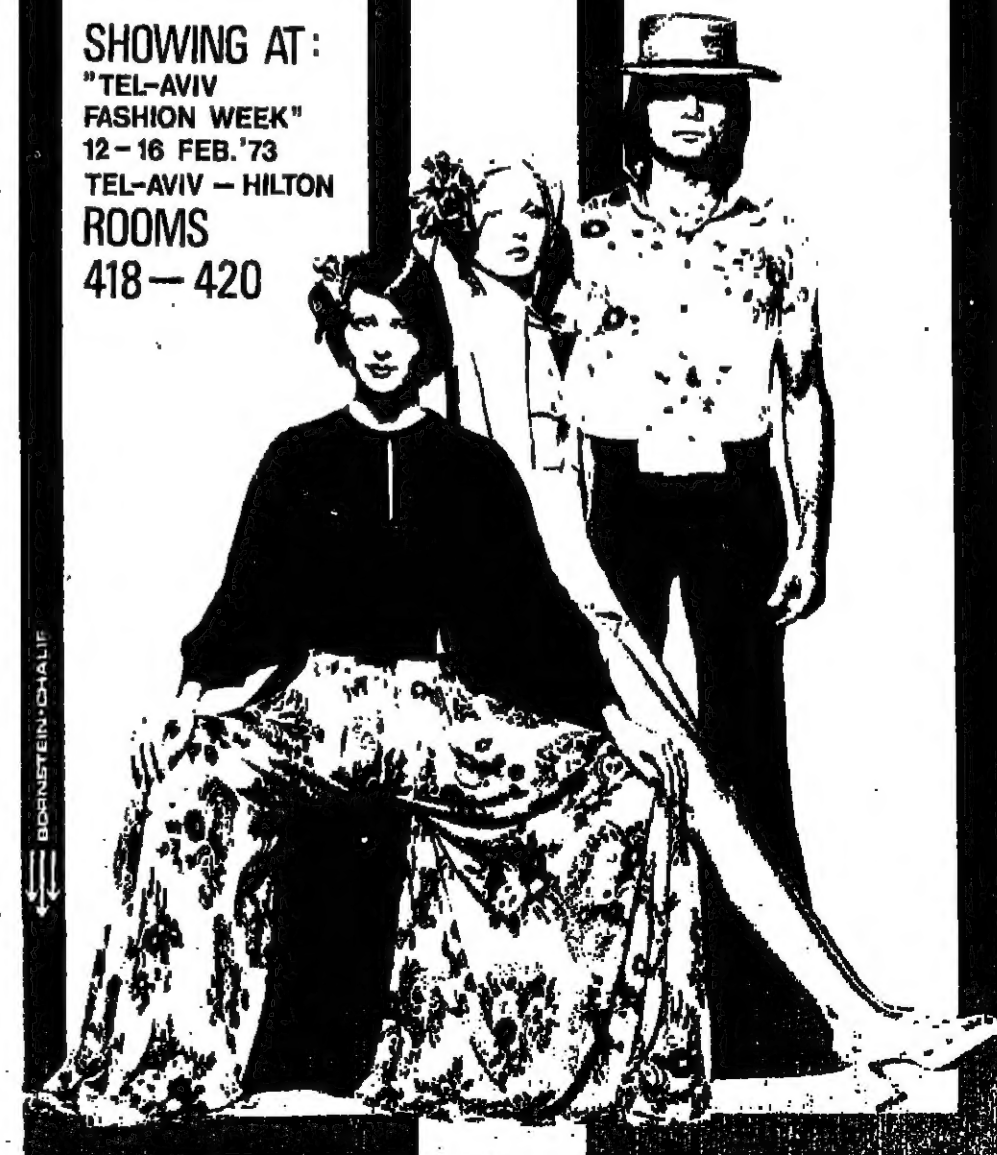
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Originals, designed and produced in their workshops. Above on left: Both are in wool crepe with Bethlehem embroidery exclusive for Maskit. Marie Theresa and

Tamara were the designers. Centre: Handwoven wool coat designed for Maskit by Miriam Melitz. And on right all-wool hand-crocheted dresses designed by Mital Bar-Orlan.

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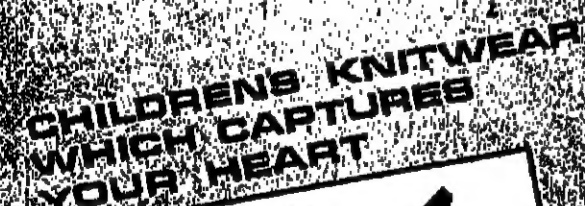
shoes and discovered all kinds of aching muscles in our legs which we never knew existed...

If the British shoe industry's forecasts are correct, last year's 2" platforms are soon to be replaced — by wedges of anything up to 5". The gelasha girl, they point out, has been wearing shoes like this for centuries — the question is, does her counterpart in Paris, New York, London or Rome necessarily need to copy her?

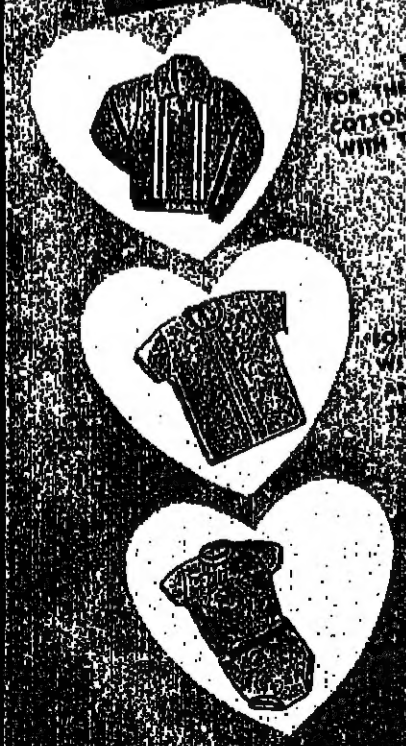
Here things are even more pre-

Shoe retailers are offering high-soled clogs as a summer alternative — more comfortable admittedly, but adding yet another volume of noise to already high-pitched traffic sounds with their clack-clack-clacking as they trip along the sidewalks.

Right now, shoe shop windows are filled with end-of-season reduced price shoe styles, the vast majority of them ultra-fashionable platform sole styles. It could be a sign that un-liberated women are simply succumbing, protestless, to the cobblers' latest crazes. But maybe, just maybe, it could mean that shoekeepers have been landed with large unsold stocks of just such styles... that at least one "spiralling" element in the shoe industry's fashion economy is about to come crashing down again to its rightful place — at pavement level!

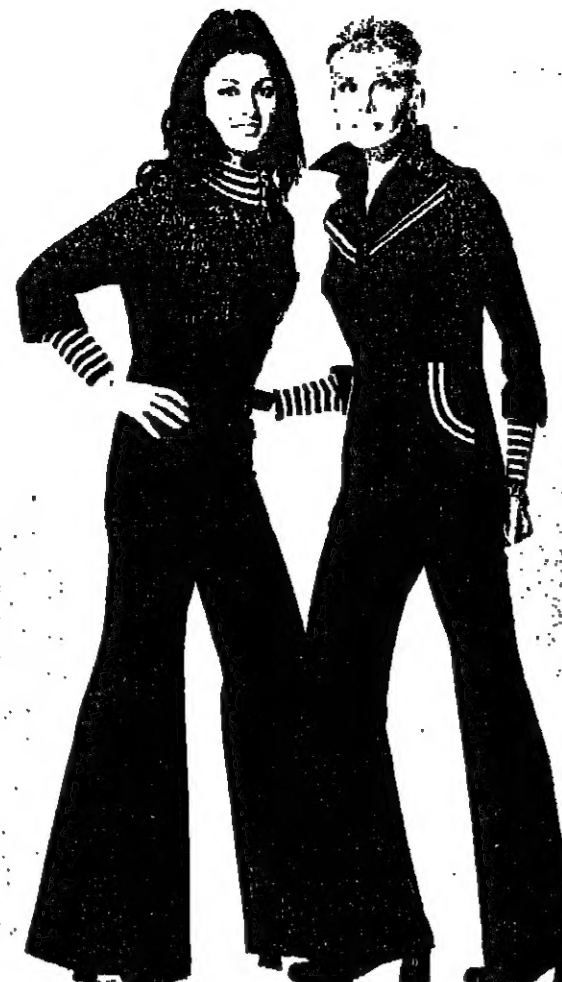


MS Sela
STYLE



BOYS' SHIRTS
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TRIMMINGS

GIRLS BLOUSES
FOR THE AGES OF 7-12 WITH
WITHOUT SLEEVES-MADE OF C
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Long ribbed cuffs in black and white stripes are common to these suits, both in a grey fleck-effect knit from Hlanit.



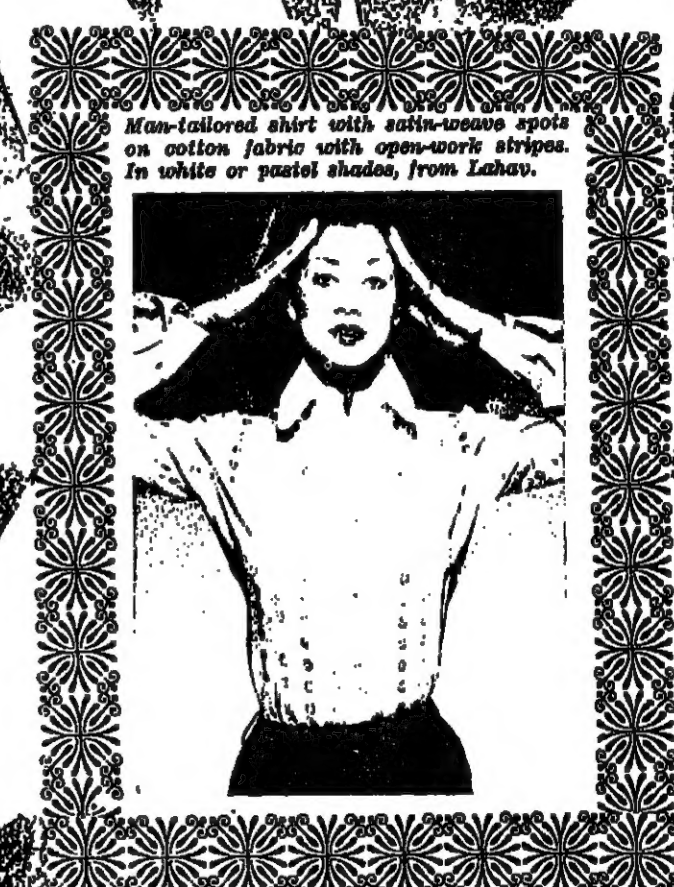
... suit by Papou in
company's exclusive
... fabric has
... vestline, pants
... are fashionably



Sporting look in Rashan's brushed denim bib-top pants, trimmed with silver studs, showing the newest fashion touch: one lifesize embroidered rose head placed asymmetrically atop a breast pocket.



Brilliant colour scheme for a young-look jacket by Glen-Or, combining yellow acorian fur with blue soft nappa trims.



Man-tailored shirt with satin-weave spots on cotton fabric with open-work stripes. In white or pastel shades, from Lahav.



Colourful flower-head print on a hooded zip-through terry-cloth beach dress by Israel Rosen.



Glamorous and exotic, Elkema's new fashion discovery—the volleklike cloth used for the Arab kefiyah (head-dress), shown here in a deep-sleeved, high-waisted at-home sensation.



Alaska's innovation — with suede jacket has a flower of suede patches set into the centre of the back.



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Pierre Cardin suit (left). Perfect for the very special occasion. Exclusively manufactured by Bagir. Pierre Cardin sends the new look to the double-breasted suit (centre). Superbly tailored by Bagir. Mohair look for Elmo's cardigan (right), made from acrilan mixture and with front panels in Prince of Wales check jacquard knit.



Jacquard knit shirt by Baruch has motif of the flowerheads on a fashionably dark ground.



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Men's Fashions

Casual pants from Lee: a new subsidiary of the Polgar complex, producing separates under licence from the U.S. Lee company. Seen here (below left), velvet pants for her, grey jersey slacks with white pinestripe and turnups for him. Niba's shirts for him and her (centre below). His, a classic in Diolen/cotton, with deep pointed collar and deep curving pocket. Hers, a close-to-the body striped delight in 100% acrilan, with soft-falling sleeve fullness. Long line acrilan cable knit V-neck cardigans from Ouman, hers in red, his in brown (right below).



MONA LIFE



MONDAY, FEBRUARY 12, 1978

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PAGE TWENTY

THE JERUSALEM POST FASHION SUPPLEMENT

MONDAY, FEBRUARY 13, 1978

FASHION DEMAGOGUE-JOB OPPORTUNITY

By Lesley Hazelton

THIS article is anti-fashion. Fashion manufacturers beware: Fashionable young ladies flatter your eyelids elsewhere. It had to be anti-fashion — that was the logical consequence of a certain act I undertook — an act that consisted in placing myself upon a stool, inserting my chin in my right hand, and placing my eyes in a position centre of nowhere which is generally taken as a sign of thinking. Yes, indeed, I made that fateful mistake. I thought about fashion. Just for a minute mind you. No more, honest! But it was the end of me. I'll never be able to write about the stuff again.

My thoughts were not on the mere economic scale (mainly because what I understand of economics would not sustain two minutes' thought). No, they were on the scale of styles and civilizations, since I had just read a whole chapter in a book of the same name, which tracked fluctuations in waistlines and hip-lines throughout the ages in the most erudite and academic manner, correlating very nicely with various wars and social movements and so on. I was not impressed. The only statement I could agree with was that fashion is something like an eternally spinning, slightly undulating top.

Muddier waters

But our philosopher above was most assuredly never in deeper and muddier waters than when he took it upon himself to delve into the mysteries of fashion.

He isn't the only one who has tried. Psychologists have, too, and anthropologists, to little avail, building reputations for themselves more as misogynists than as contributing anything of value to the field. Fashion apparently just does not lend itself to perusal as an academic subject — one trait for which it is much to be recommended.

It's a wonder why not, because it takes very little thought (two minutes in fact) to see that fashion is rather a sad sort of strangling. The way a woman dresses is part of herself — a little unfolding of the outward layers of the ego for public display. But just as in everyday life so many women run behind the subterfuges of the rules and formalities of social intercourse, so in the little bit of their ego that's on show to the world they run behind the rules of the latest fashion.

And what, in the long run, is the latest fashion, but the latest thing that you, I and a few other

people have decided on for mutual protection. Wear this and striking. Her theory of the clothes you wear greatly begin to affect your personality to suit them. I changed my behaviour from being too imperious as a result of wearing the shoes; it wasn't different! I was accused of being too tested on the fourth day I walked the streets in my mother's slippers and rapelle with brooch and was met by a friend who said: "What are you doing like a hippy?" I realized I was being fair to my friends, I was not being too imperious, so I went home and let the de-

Serious

The only question is, what is it? Why should it be important to present yourself as perfection to the outside world? What is this strange world that such a cover-up (thing) is needed? The questions are being funny and start to be serious.

The excuses for fashion were worked out long ago. Makes more beautiful? — a statement more or less than ludicrous. A continual search for perfection was female form? — Again, what is it? And what is perfection? Obviously, if you can work out excuses for it, I had a great one for my form shoes this year, which, by the way, they looked ugly on my feet. I could only wear them with high heels, made me extremely tall, and the result that I could walk in any office and gain immediate attention just by standing beside the desk and looking down imperiously. So if you ever meet me and see that I'm exceedingly tall today, you'll know that it's because I had another explanation of the phenomenon of the platform shoe. (Continued on page 21)



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(Continued from page 20)
I was from a boutique owner, and striking. Her theory of the clothes you wear greatly begin to affect your personality to suit them. I changed my behaviour from being too imperious as a result of wearing the shoes; it wasn't different! I was accused of being too tested on the fourth day I walked the streets in my mother's slippers and rapelle with brooch and was met by a friend who said: "What are you doing like a hippy?" I realized I was being fair to my friends, I was not being too imperious, so I went home and let the de-

Demagogue
I had the world of possibilities and the world of possibilities existing there for me. I can change my behaviour by controlling what they wear, why, the time — all I have to do is make fashion! I quickly had one bright idea I had had was rejected at the time by boutique-owner friend. In-



spired by a fur-trimmed hat I had dragged back all the way from the Chelsea Antique Market (where there isn't a single antique) but which might just as well have been bought in Mea Shearim, I was determined that the answer to the need for an original Israeli-inspired line of fashions was a whole fashion range, from hats to stockings, after the ultra-orthodox garb of Mea Shearim. My friend admitted the advantages, but was wary of the free publicity in the demonstrations which would surely follow the line's launching. True to my profession, I maintained that any publicity was good publicity. And there the matter stood.

But to step so near to the path of demagoguery and never know it — and then to be propounding the philosophy of the other side as well — I hadn't known how near I was to such danger! The only problem now remaining was to think up a fashion line that embodied all the qualities that I considered essential in the human being, launch it, sell it, and control the world!

Never succeeded
I never succeeded, of course, and probably never will. I apparently lack that "creative spark" which will enable me to change theory into form, or mind into matter, nor that unshakable will to demagoguery which will carry me forth on the sails of the movement — any movement, and the fashion movement would have done very nicely — to control the minds and wills of people.

This does not mean, however, that I shall allow myself to be controlled or alerted at will by any other demagogue. By no means! A grass roots movement is at foot in the fashion world which will totally undermine these words of demagoguery understood so well by my boutique-owner friend.

For the main problem has always been that women have not fully understood the mechanics of getting clothes to fit their bodies. The mechanics of how trousers hang or skirts swirl are precise

and fairly simple once you get the hang of them — and an increasingly large number of "para-professionals" in the field are indeed getting told of his vital mechanical know-how.

As more boutiques come up making their own fashion, they take in more people — and turn them out. Boutiques seem to have one of the own baby, the sheer delight of

highest manpower turnover rates anywhere. More people are cottoning onto the trick of taking a friend's boutique- or shop-bought dress, making a pattern from it, and making up a new dress from the pattern. And more people, of course, are discovering, along with the pattern, and delivering your own baby, the sheer delight of

knocking out your own clothes as you need them on your own machine... and yes you can do this even if you do not eat natural foods or did not deliver your own baby.

And since the grass roots always feed back again into the world at large, just think how nice it would be... to find shoes in the style you want no matter what year it is; to find summer clothes in summer, instead of winter clothes filling all the shop windows; not to have to pay for labels and names, just for workmanship... That would indeed be a new idea come full circle. Let's bring back exactly that element into fashion — the element that gave it its name in the first place — workmanship. Let's clear the rot and start anew, with new kinds of designing, manufacturing and marketing. Let's think about clothes to express people, not to hide them. Let's first of all find a leader.

Does anybody want to be a fashion demagogue?

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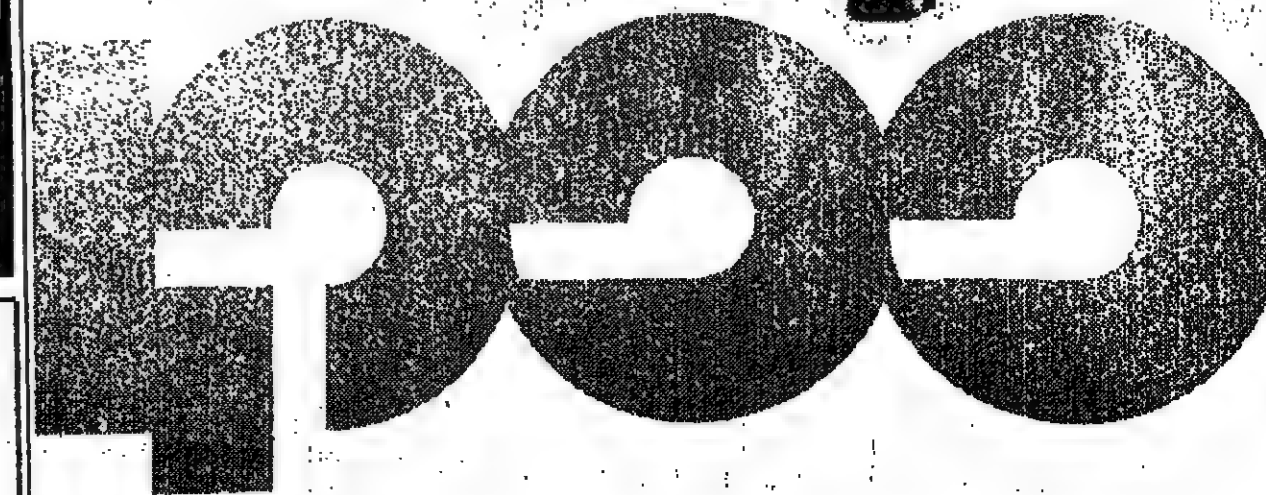


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THE JERUSALEM POST FASHION SUPPLEMENT

PAGE TWENTY-ONE



'50s look "vamp" style by Tamar Yuvai. Decollete cross-over blouse at left has intricate airplane jacquard design, backless blouse at right is in mauve and purple rose design on a black ground—both in Aorian single jersey.

Young fashion and textile designers talk about work

By Catherine Rosenheimer

Jerusalem Post Fashion Reporter
THE Shenkar College of Fashion and Textile Technology opened its doors to its first student in the autumn of 1970. The school was set up with the backing of members of the International Textile Committee at the Jerusalem Economic Conference. Its purpose: to provide trained manpower for the textile industry at middle management level in the form of textile and fashion designers as well as production engineers and marketing and sales executives.

From the start, the school's board of governors stressed that it would be working in the closest cooperation with the textile industry. The industry's manpower needs would be served and it was hoped their interest in the whole process of professional education and training (both for full-time and part-time students) would be stimulated, thereby ensuring jobs for all graduates.

Last summer, the school's first graduates completed their two-year course, and embarked on the serious business of finding employment. How successfully has the school fulfilled its aims to date? How many of the students have found suitable jobs? Are they satisfied with the training they received? What are the attitudes they are facing in their places of work, how much scope and encouragement do they receive from their present employers? These were some of the questions we put to a group of textile and fashion design graduates at a recent round-table discussion.

WHERE the fashion design graduates spoke to five of them — the general consensus was that their fears about finding work had proved unfounded. Of a total number of some 22 graduates in fashion design, only one is currently jobless, according to Fashion School head Carmella Brteschik; 90 per cent

are well-satisfied with what they are doing.
On the question of salaries, the graduates we spoke to felt that they had been given pretty fair deals at the start of their working career and that their lack of experience in commercial negotiation had not, on the whole, been plotted by their employers. Criticisms tended to be on fairly general lines, concerning matters such as the way factories were run, rather than personal working conditions.

A point emphasized by Miss Brteschik is that the fashion design course's prime aim is to provide students with a sound basis for how to work, how to use existing fabrics, most of all how to think. Practical experience in industry will widen their scope, allowing them to carry out their own ideas.

Reinforced principle

Students' comments reinforced this principle. They felt that more specialisation in certain fields — leatherwear, for example — would have been helpful, but they found that the specific and new problems they were facing in day-to-day work were surmountable. Their studies had certainly taught them how to think around a particular problem and solve it for themselves, within the framework of the demands of mass-production.

SARA FELDMAN (now working as one of a team of designers in a very large, vertical plant which weaves and prints its own fabrics, makes up its own ready-to-wear and markets it through its own stores here in Israel as well as abroad.):

"Work as a designer is proving to be more or less as I expected. I actually started working part-time in the middle of my second year of studies, and found that gave me very good practical experience. I found my job through the College. I am fairly free to do as I like, can sketch as much as I please, and do have some say in what is finally selected for production.

"The disadvantage of working in a large concern of this type is the fact that fashion designers are selected and decided upon at least a year in advance of the collections for which they are designed. What is lacking is the possibility of receiving feedback from the consumer shops as to what the customer action is to specific styles. I think, though, that there is still a

(Continued on page 24)



Swirly patterned skirt and sweater has plain roll collar and pirate style pants — by

(Continued from page 22)
up information, perhaps not through detailed analysis after-

BERENYA EYER (Working for a medium-sized leather and rain-gear producer, selling mainly on the export market, but also through some local retail shops. She has a background in painting and graphics at school before taking the Shenkar fashion-design course, and paid for studies by producing her own leather belts.):

"I feel as if I fell into the lap of the gods! My own personal taste in design tends to the artistic, unusual styles! I do not have the chance of 'doing my own thing' but I also appreciate the need to produce more commercial styles. I joined a company which had before employed a designer. I took their designs either from their own specifications or from the specifications of individual buyers; the patterns were simply translated these lines. The first step was to persuade the company to produce a real collection for the first time. There was a

certain amount of resentment among the old-timers to an unknown designer, but my boss has backed me up absolutely.

"My studies? They gave me a wonderful basis, but I learn more and more with each day of my work. It involves determining and analysing what is well-designed and why, helping to suggest and instigate improvements — with the export market in mind. I'm working, learning, and enjoying it."

RACHEL BERNFELD: "I shall probably go into teaching eventually, but even then it's important to continue practical work at least part-time. At present I'm Carmella's assistant, training as a fashion-design teacher, and working for a small ready-to-wear firm at the same time. Yes I'm satisfied more or less, but I would like to study more, to concentrate more closely on specific techniques which I feel I lack."

HANNA INGEBERG: "I enjoyed my studies, I think I could have found a job as a designer quite easily, but was more attracted to working in an administrative capacity in the fashion field, and here, too, my studies are providing me with a valuable basis. I'm an assistant in the Fashion Centre of

the Export Institute, in the technical department, helping with promotional activities for the encouragement of young designers, visiting factories in an advisory capacity. In general terms, my work involves determining and analysing what is well-designed and why, helping to suggest and instigate improvements — with the export market in mind. I'm working, learning, and enjoying it."

SARA GOLDSOHLAGE (Now working with a large shirt and sportswear manufacturer.):

"I was really lucky. I found my job through the College, starting as assistant to the chief designer. He left shortly afterwards, and I soon found myself in his job. Ideally, one should work as an assistant for at least a year, and although it was nice to make such a quick jump, I'm aware of my limitations, my lack of experience in industry. I must say I enjoy full cooperation from the people in the factory, the production manager in particular. I have a say in what fabrics are produced and used for the collection

and, I must say, as free a hand as I could wish for where women's wear is concerned. I'm very happy."

We talked to four textile-design graduates: Ilana Gill and Bat-Ami Milo, who have set up their own studio together; Dori Altaras, who spent six months in a Paris studio with the course; and Bat-Ami Milo, who has gained more experience after she finished her studies and is now working free-lance; and Batia Shacham, the only one with a full-time job, design coordinator for a large fabric printing and dyeing works.

To wind up on a somewhat brighter, more encouraging note: 31 textile designers are now employed by their own designers. But acceptance

(Continued on page 24)

long dresses, skirts, blouses, sweaters, and boutique owner with individual style, mainly long dresses and long and short dresses

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fashion week events

Monday, February 12
11 a.m. Collective showings of collections for buyers
4 p.m. Buyers
7 p.m. Cocktail reception with Minister of Commerce and Industry Haim Bar-Lev

Tuesday, February 13
10 a.m. Collective showings of collections for buyers
12 a.m. for buyers
8.30 p.m. Private Fashion Show for buyers by Polgat

Wednesday, February 14 8.30 p.m. Textile Designer's Fashion Show

Thursday, February 15
10 a.m. Collective showings of collections for buyers
12 a.m. for buyers
9 p.m. Folklore evening

Buyers showrooms at the Hilton will be open daily to buyers at the week between 8 a.m. and 6 p.m. from 8 a.m. to 1 p.m. on Friday, February 16.

DESIGN DISCOVERY

List of participants in the Boutique Fair set up in the foyer of the Hilton ball room:

Lydia About: Chic Paris style ready-to-wear
Yitzhak Adler: Designer and Tel Aviv boutique owner, medium-priced young styles
Dvora Bar Nov: Unusual line in real furs
Rachel Beresin: Tel Aviv boutique owner, off-beat styles
Boutique Magda: Dressy line of evening wear
Jacqueline Gal: French-born designer working in local fabrics, Arab embroideries, and fine silks for unusual sportswear line
Shulamit Litan: Real craftwork in the form of hand-quilted, hand-painted batiks made into long dresses, skirts and tops.
Lydia Ofat Nashim: Ready-to-wear jersey line
Tamar Yuval: Designer and boutique owner with individual style, mainly long dresses
Ariela Zafrir: Romantic look in long and short dresses

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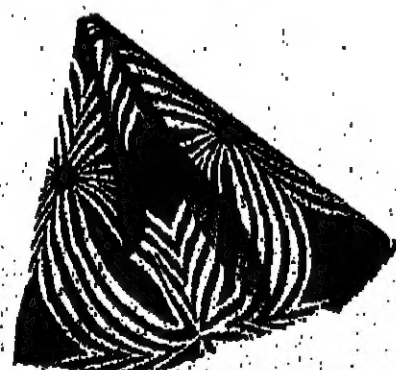


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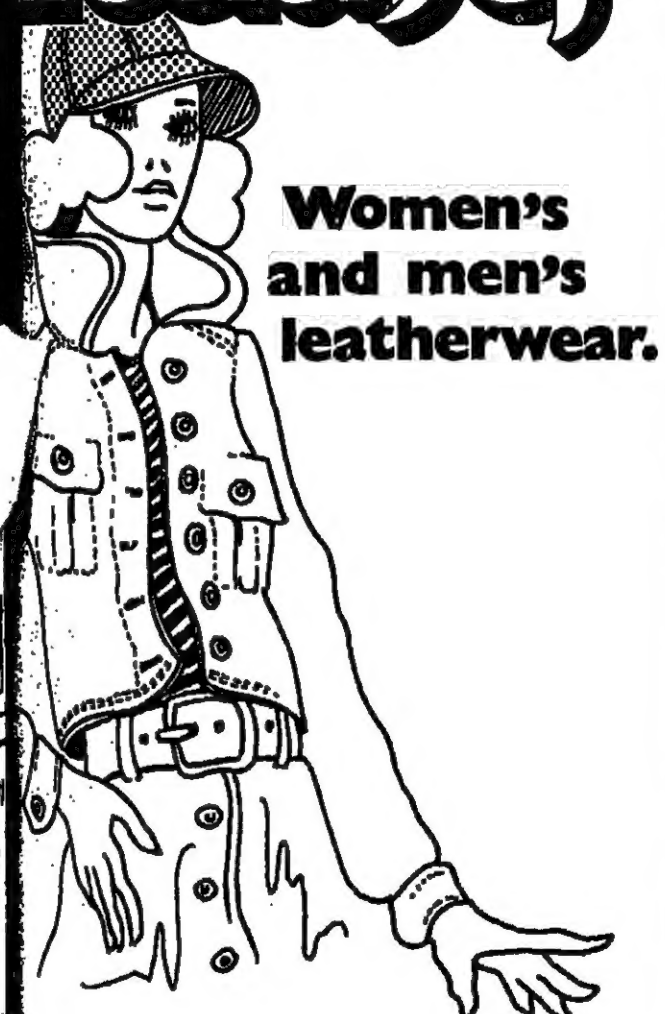
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ISRAELI EXHIBITORS AT FASHION WEEK

Aerilan
Subsidiary of the U.S. Mossanto Company, set up in Ashdod in 1962 for the manufacture under license in Israel of Aerilan fibre. Marketing services include technical sale services for customers as well as promotion and merchandising services, including fashion design guidance, particularly where smaller manufacturers are concerned. The display at Fashion Week is intended not for direct sales, but as a "service station." On show is a comprehensive range of fashion items in Aerilan, latest developments in double and single jersey piece goods and a selection of promotional garments in specially developed fabrics utilizing the Response system. Set-Tex, Israel's special computer design system for creating instant patterns on knitted fabrics. About 1/4 of the production of the Ashdod plant is exported, either indirectly in the form of finished garments or directly to Greece, Cyprus and Turkey in fibre form.

Aled
One of the oldest established of the Israeli knitwear firms and a ver-

tical operation with two factories in Bnei Brak and Petah Tikva. The range covers all aspects of the "sport elegant" look from a young style studio range through more classic day styles to evening wear. Latter category is particularly strong in the current Fashion Week collection with shiny, metallic threads in many colours used for combinations such as cardigans over long dresses. For daytime there are also many types of cardigan suits, four or five pieces, offering many mix and match combinations. Pants suits come in pure wool or mixtures. Knitted fabrics are mostly plaids or Jacquards, include lots of tartans and Prince of Wales checks. Skirts are predominantly pleated this time. Sleeve styles include raglan and kimono. Colours are divided into two categories: the drab colours, like bottle green, rust and beige, often combined with a sharper tone to give a mixture of dead and bright colours. Second category is the pastels. A special part of the collection is devoted to luxurious styles intended for "the woman who has everything." Aled exports in 1972 jumped by \$100,000 to reach a total of over \$500,000.

Alpha Textile Industry
Two-year-old company, employing some 250 workers in its Netanya plant, specializing in nylon and polyester knits which are made up into women's and children's undergarments, more fashionable plain and printed T-shirts and body-suits. Exports last year totalled \$2 million.

Argaman-Ardaf
Ardaf is a three-year-old subsidiary of Argaman specializing in quality textile printing. They already export some 2 million metres of printed textiles annually, are interested in increasing export markets still further. The prints they show are on locally made fabrics: satens, duck canvases, pique and

polyester knits in a wide colour and design range.
Ata
Israel's largest concern in the cotton and synthetic fields is a huge vertical complex situated north of Haifa at Kiryat Ata. The company covers all processes from spinning, weaving and dyeing through to making of garments, retailing from an ever-increasing number of its own chain stores throughout the country. Ata conducts, sold both as piece goods and ready-to-wear are their best known products on the export market, made up into snappy looking ranges of dresses and separates.
At-Li
Three-year-old knitwear company based in Ashdod, showing at Fashion Week for the first time. Specialize in knitwear for women and children, all in synthetic yarns, mostly Aerilan. The range is particularly strong on body-suits including men's shirts and sweaters as well as knitted shirts for children. Exports commenced last year, have already reached a total of \$105,000, directed to the U.S., Canada, Switzerland, Belgium and Holland.

Barbour
First-time exhibitors at the current Fashion Week, manufacturers of fashionable men's and women's underwear, mainly in nylon 66 stretch in bright new-looking designs. The original small plant had been working only for the local market until three years ago, when it was expanded into a plant capable of full-scale export according to a programme. The company is geared for individual orders to customer's specification and production volume can be geared to the needs of any buyer. Under Barbour's president, Mr. Abraham Bracha, exports have tripled during the past three years

and the company has established a good network of contacts with distributors abroad.
Barnet Fashions
Wide range of shirts for men with an increasing collection for women too. Made of cotton and Diolen blends, Polyamid and Helanca fabrics, shirts are non-shrink, non-iron, including casual and dressy styles, come in a huge variety of plaids, checks, stripes and prints. The Kadima-based plant is continuing its expansion, both in area and number of personnel, while exports to the U.S., Canada and Europe totalled \$270,000 last year and are expected to reach \$500,000 during the current year.
Bashan
Ready to wear offshoot of a large textile concern producing young-look mix-and-match sport-wear entirely in blue denim, a wide range of well-cut jeans-type styles as well as more fashionable jackets with large single flower embroidery placed, for example, off centre or at centre back, sometimes on one side of a trouser leg. Bashan have established a firm reputation on the export market in only a few years, with a consistent image in a specific fashion sphere; the denim range also includes car coats lined in acrylic or flannel fabrics; exports have now reached \$2,500,000 annually.
Beged Or (1968) Ltd.
World-renowned kings of the Israeli leatherwear field, both in terms of quantity production and unbeatable styling. Managing Director Leslie Fulop describes this year's collection as being influenced "by the cinema, by all the old films I have been able to see wherever I have been recently." The line is feminine, clean in styling. There are new furs this time, like Argentinian red fox, Chinese Mongolian lamb, dyed to all imaginable colours. The range includes Beged Or's wonderful patchworks worked in chevron patterns, or tartan checks; there are new looks in what Fulop terms "pork-skin" and "zevel" leather — the latter a slightly crushed look leather, rather like a glossy cow suede, and, as each season, the Fashion Week collection is guaranteed to include surprise lines, closely

guarded secrets until minutes. The Beged Or line grows still further this year, includes showrooms in London, New York, Düsseldorf and has opened up three new boutiques in the city including a specialty store for a new subsidiary of the company producing designer fur for fashions in the image. Then there is the Bla range — again a style collection, particularly expensive leathers with often trimmed with fur, superb in cut and style. Exports reached an all-time high of \$5.5 million and that by the end of the year will soar to \$20 million.
Carmit
Five-year-old leather and knitwear concern, also knitted goods, the company which has the export field only two years ago, has been doing extremely well. This is only the second year at Fashion Week.
May High Style
Founded in 1968 by an immigrant from France, the company specializes in medium-priced young-look ready-to-wear, working 30 per cent for the export market, with a production capacity of some 10,000 pieces per month. The collection this time is in polyester, Diolen Lof, and wool gaberdine, includes a new looking imported fabric in polyacrylic fabrics with a lot of light-weight wool voiles and, used for Chanel-type chemise and maxi dresses. Fashion-able "look" knitted pants or "pajamas" look: hip-topped pants or pants with matching collars. Exports are directed primarily to England, Holland and Belgium.
Orana Est. Sublimate
Sublimate printing is new in Israel, but also in the world. Orana was the first to introduce the technique, using French machinery for a special process based on the transfer of heat from process from the prepared paper to the knitted fabric.
Elle Knitwear
Two-year-old factory manufacturing double knit fashions, often incorporating leather or leather trim. Two- and three-piece outfits for women include suits, pants suits and mix-and-match jackets, skirts and pants, as well as men's bulky knits. Outfits are fully fashioned with hand tailored collars, the look sporting or elegant.
El Mo
Located in the industrial area of Holon this is a vertical knitwear enterprise covering all stages from the thread through to the finished garment. Wide range of styles for men and women come in light-weight and bulky knits, feature mohair, wool, Acrlan stretch and combinations of Acrlan with linen. Knitted body-suits are a recent addition to the range and the company reached \$350,000 worth of exports last year.
Ero
Leatherwear enterprise situated in the development town of Carmiel in the Galilee. The company recently moved into new premises, now employs 70 workers and, with increased output, are hoping to double 1972's export figure of \$250,000 this year to reach the half million mark. The range is strong on men's wear, including plenty of shorter-line jackets and blouses; this time, for women there are a lot of attractive pastel-coloured leather and suede styles, also a range of handbags, some of which coordinate with coat and suit styles.
Ero
Sixteen-year-old company, a leading name in couture look ready-to-wear with a reliable reputation for new fabrics, instant interpretations of fashionable lines each season. Chief designer Mrs. Hoffman shows particular flair in choice of accessories to fit each model. Newest venture this season, being launched at Fashion Week, is an additional line of leather and suede separates — an attempt to diversify the collection of coats, suits and evening wear still further. For evening, the collection is at its most colourful:

More Exhibitors at Fashion Week

(Continued from page 28)

the very clear reproduction results, the method can be used on various types of synthetic fabric, as well as on leather, and many other materials. The 50 local manufacturers are working with sublimatic prints, ready knitters.
Elanit
Another of the old-established vertical knitwear concerns, Elanit's Managing Director, Dr. Gottsman, was among the initiators of the Fashion Week, showing for the ninth consecutive year at the event. The company's \$550,000 annual exports tend to be in classic styles for the mature woman; each year sees the introduction of new developments in textured and other interesting variations of the knit; there is also a new Miss Elanit range of younger styles, to be well represented in the current collection. Elanit are offering pure wool outfits at reasonable prices, having bought up stocks of yarn before world prices virtually tripled last year; for this same reason there is an increased range of wool blends, looking like the real thing but containing less than 1/4 of wool, still retaining "chief value wool" status where U.S. import regulations are concerned. There are tweed effects, a new "Calmit" lightweight wool and polyester, wool combined with a twisted polyester yarn for unusual effects and a new "Shantunk" with the look of shantung, combining silk thread with polyester. For evening, Elanit forecast a big comeback in lurex as well as garments with the look of silk. The collection is strong this time on daytime coats, many with the look of Harris tweed achieved in a knitted fabric.
Galeet-Alaska Clothing
Galeet-Alaska is a newly set up export offshoot of Alaska, opened 3 years ago and, until recently, marketed its young-style ready-to-wear only on the local market. The export collection being launched at Fashion Week covers coats, jackets and separates, aimed at sportswear or coat and suit buyers. Designer Riki Ben Ari has used imitation leathers, trimmed fur and wool and wool-mixtures fabrics for the range. Trousers range from Oxford bags to slouchy, jackets include new shapes and details with long or fitted waists from waist to hipline; there are large single flower appliques, the '50s and Afro influences in a medium priced fashion collection aimed at the young sophisticated.
Galla Tricoteage
One of the few knitwear houses to show a collection in pure wool, which also includes combinations of wool jersey with leather and suede. There are pants suits for the young and the more mature woman, evening dresses containing lurex or in wool and synthetic blends. Battledresses and wide pants feature widely. Galla have a know-how agreement for fashion design with a leading Paris prêt-à-porter producer, export particularly to South Africa and the U.S. and, more recently, Latin America has become a strong market.
Glen-Or
This company was formed just a few months ago, a tie-up between Glenoit, who produce Acrlan fur, and Beged Or who specialize in fashion and leather know-how. The result: a bright young-style collection of fashions combining Acrlan fleeces with real leather and suede as well as good looking synthetics like Skai. The look is well worthy of the Beged Or reputation, offering all their flair and know-how in working leather in a budget-priced range incorporating less expensive materials.
Glenoit (Israel) Ltd.
Sole Israeli producers of high pile fabrics (artificial fur) in Acrlan as well as wool and acrylic blends, a huge variety of fur types and colours including mixed colours and even jacquard patterns. The company was set up in 1966, a partnership between Glenoit Inc. of the U.S. and Caesarea Textiles. With the opening of a new factory in Caesarea two months ago, production has been doubled, 160 workers are now employed and exports stand at \$2

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long shirt dresses with "old fashioned" flower prints on dark grounds, long printed velvet pinafore dresses and lots of matching blouses with full length pleated skirts in plain and printed light weight wool and other fabrics. Exports have now reached \$550,000, an impressive total considering the amount of individual workmanship in each garment. Ero's U.S. distributors, Hatcher, recently opened special showrooms for their collections in New York and Massachusetts, providing the company with permanent addresses in the U.S. where buyers can see their range throughout the year.
Expreit Export
High class prêt-à-porter boutique line, the export division of designer Busala Elstein's Tel Aviv boutique. Fashion Week collection is all in black and white, in synthetic fibre knits, most of them soft and silky looking. The range is strong on elegant afternoon and evening wear and the company is geared to relatively small quantity orders for boutiques and specialty departments of larger stores.
Gabi Model
Set up 11 years ago as a small fashion knitwear house by a husband and wife team, this company has grown continuously, has now reached annual exports of \$700,000 and employs 100 full-time workers. The Fashion Week range is a young-style collection of pants suits, skirt suits and "weekender" outfits — three- or four-piece switch-around ensembles consisting of pants, skirts, jackets and waistcoats. Pants suits tend to have shorter jackets this time and classic suits are back; materials used are polyester and wool blends, knits are plain, tweed-look or jacquard.
Hadar Rosen
An old established family business set up in 1940, specializing until a few years ago only in knitted piece goods, part of which were exported indirectly in the form of made-up swimwear. In the last few years, rapid expansion has taken place and new investment partnership set up. The company last year reached exports of \$1,200,000 and a further \$300,000 in indirect exports. The company now consists of the original knitted fabrics division, housed in new modern premises some four years ago, Hadar Rosen fashions set up in 1972 for young-style ready-to-wear, Rosanzit, a subsidiary producing stretch underwear for men and women, and the newest addition, Fliss, producing non-woven fabrics for dispos-

able sheets, diapers, napkins and the like. This is the only factory of its kind in Israel.
Irja
Tel Aviv knitwear company with widespread export market for medium priced styles. New in the current range are young-style matching pants, sweaters and skirts in polyester/wool blends. There are jacquards, solid colour jerseys, plenty of pants suits. Some models come in polyester/angora mixtures and a special section of the collection includes handprinted knitted fabrics in Near-Eastern designs. Exports last year were nearly \$1 million.
Irex
A subsidiary of the giant Gial Israel Investment company, set up in 1968 with the aim of expanding Israeli exports to those countries where Israel is in a position of bilateral trade. Exports are directed to many countries, via branches in Brazil, Argentina and Germany as well as representatives in other Latin American countries, Europe and the Far East. Irex recently concluded a joint venture with a U.S. textile organization for supply of clothing to Israel. Large orders in the U.S. and delivered to this market alone \$1 million worth of goods during the past financial year. The company invests major efforts in the textile field in order to develop new sources of supply, employing experts in styling production and merchandising who guide young firms in their efforts to meet the requirements of sophisticated export markets in Europe and the U.S.
Jadoli
One of the fashion leaders in the Israeli couture leatherwear field with a good range of cloth coats and suits too. The name derives from the initials of father, daughter and mother in the Toporek family. Janak, Dorrit and Lilli, Lilli Toporek's design flair, assisted recently by her daughter, is the main factor in the company's dazzling image. In 1972, exports literally doubled to reach \$1,000,000. Fashion pointers in the new collection include lots of raglan and kimono sleeve lines, leather battle jackets trimmed in curly lamb fleece and coats on flaring tent lines with inverted pleats at back. For men there are particularly good-looking rugged leisure jackets combining checked tweeds with leather; also lumber jackets and longer belted styles in the full range of leather, pigskin, suede and other skins. Fur collars feature widely in the collection, in men's and women's styles alike. The typical Jadoli perfectionism in top-stitch detailing, unusual pockets, collars and buttoned tabs is to be found as distinct handwriting throughout the range, even in more basic, classic styles.
Jaffa Hosiery Ltd.
Producers of El Al panty hose, they are part of the textile complex which includes Mafba and Likka
(Continued on page 30)

Foreign Exhibitors	
FRANCE ORATION ORISPEL, Paris OR LEDER, Paris	— coats and jackets in imitation fur. — furs and leatherwear.
GREECE SPAR, Athens	— Women's ready-to-wear coats, suits and dresses.
KENYA BIDCO, Nairobi	— Men's, women's and children's wear in African designs, safari and batik prints.
STUDIO ARTS 68 , Nairobi	— Women's ready-to-wear.
TURKEY KAFTAN Export, Istanbul	— Leatherwear, women's ready-to-wear.
OZEL , Istanbul	— Sheepskin coats for men, women and children.
UTERSPORT , Istanbul	— Leatherwear.

مكذبا من الأصل

More Exhibitors at Fashion Week

(Continued from page 29)

Yarn at Afeka. The permanent exchange of know-how between Jaffa Hosiery and panty-hose manufacturers in France and Belgium, with whom they are affiliated, makes it possible to keep right up with latest methods and finish. El Al pantyhose, the only Israeli product of its kind marketed and sold abroad under an Israeli brand name, is considered a first-rate product and is now available almost round the world — in the U.S., Australia, Japan, Hong Kong, Canada and Latin American countries. Their line is right with it on all fashion trends, colours and finish.

Jerolim
Established in 1948, this is one of the larger vertical knitwear fashion producers manufacturing its own ready-to-wear from exclusive fabrics. This year's collection is mostly in polyester yarns and blends, due to the current high prices of natural wool. The line emphasizes pants suits particularly, including plaids, jacquards and prints and is geared particularly in styling to the U.S. market. Major foreign markets also include England, Scandinavia and Africa.

Judith's Creations
Four-year-old company specializing in young-looking ready-to-wear, who have rapidly built up sales and reputation on both the local and export markets with a fashion-conscious collection each season. Owners are Rana and Judith Gottlieb, fashion designer Judith being the daughter of Lea Gottlieb of Godek and continuing her mother's fashion flair in a different field. Because of the high current prices of wool, says Judith, the Fashion Week collection will include only a few tailored suits, specializing instead in far more separates, principally sweaters and shirts with coordinating pants. Most of the sweaters are jacquards, short in line and including cardigan sets; a few are ex-clusively 100 per cent acrylic cloth, a check shirt with *plaid de ponte* pants in exactly matching colourways. New colours are camel, grey and mauve; there are combinations of strong, vibrant colours against muted "dead" colour backgrounds.

Kadimor
Brand new leatherwear plant, set up near Netanya by newcomers from Brussels with a quarter of a century's experience in leather craftsmanship in Europe. Export contracts have already been made, and the first shipments dispatched to Europe, with the start of ties in the U.S. too. Top quality materials like nappa leather, pigskin and various types of suede are used for an impressive collection in colours and neutrals. Women's styles include pants suits, coats and jackets. Men's wear centres primarily on coats and jackets.

Kidma
Founded in 1951, the chief lines of this knitwear company are sweaters, twin sets and dresses. With entry into the export market some four years ago, the firm has expanded from an initial staff of 6 to the present total of over 30 employees and will soon be moving from Tel Aviv to a modern new factory in Ramat Gan. Annual turnover reached nearly \$11 million this year, of which \$300,000 was in the form of exports to the U.S., Canada and Europe. Like many other local companies, Kidma is headed by a husband and wife team — Managing Director Yoel Fishman and his fashion designer wife.

Kitum Dimona
One of Israel's largest fully integrated cotton spinning and weaving mills, producing a wide range of items using its extensive variety of wovens and knitted fabrics. These are used for ready-to-wear for men, women and children. Wo-

men's wear in the Fashion Week collection accentuates spring and summer dresses priced between \$3.80 and \$5 each. There is a large selection of sportswear and leisurewear with the same yarns used for exclusive fashion blouses in plain and patterned knits and weaves. For men there are sports shirts and trousers. Newest line is the one for children, consisting of shirts in knitted fabrics and prints as well as dresses; a special baby line is now being introduced in knitted terry cloth. Kitum Dimona exports to three continents and reached a total of \$3.5 million last year in piece goods and ready-to-wear.

Lace and Embroidery Works — Jerusalem
The company specializes in very special embroidered fabrics produced on sophisticated automatic machines. There are embroidered batistes, cotton and synthetic fabrics principally sold for shirts or dresses. A ready-to-wear line includes embroidered children's dresses, items in embroidered jersey and fancy bedspreads. The production of jersey is new here, the result of recent expansion of the Jerusalem factory. Annual exports of \$200,000 are mainly to Europe in the form of embroidered piece goods for manufacturers of ready-to-wear abroad.

Lahav
Dynamic firm, best known for an exceptionally wide range of shirts for men and women, both casual and smart in styling. There is also an auxiliary range of sportswear casuals in a variety of wovens and knitted fabrics including blazers and trousers for men. New at Fashion Week is "Mini Lahav" — a snappy range of shirts, jeans and blazers for children, identical unisex styles for ages two to 12, separate styles for the 12 to 18 age groups. Soft and women's shirt ranges, while strength this season, including an exclusive 100 per cent acrylic cloth, again used for soft looking styles with a batiste-like quality. Solid colours are particularly strong in the current Lahav shirt range because of the predicted popularity of patterned trousers next autumn and winter. Trousers come in prints and checks and the collection includes a few women's casual trousers suits in Skat suede and Texas leather.

Lahart Ltd.
Located in Netanya, this firm specializes in quality knitwear for men and women. They feature suede-fronted knits for men as well as patterned leathers. Lightweight styles include leather with linings or leather with polyester garments. Faultless finish, modern equipment and experienced personnel have put this firm in the export field with success in the American, European, African and Latin-American markets.

Lartex
Five-year-old knitwear company established in Bat Yam, near Tel Aviv, and specializing in use of synthetic yarns for middle-priced garments. Specializing in suits, the line includes pants suits, two- or three-piece coordinates, many in Trelva and in plain, printed, jacquard and fancy knits.

Lena
Largest — and one of the most modern — Israeli knitwear operations, founded with an investment of £1M in 1959 at Or Yehuda. The company is the only one here to produce cashmere, lambswool and angora. Fully fashioned sweaters for men and women, with very healthy large-scale exports to the U.S., South Africa, and Great Britain.

Levita
Levita Tadmor, designer and weaver, makes her own fabrics in her Jerusalem studio, sells some as new short-line jackets and short coats. Styling features emphasize

the Bnei Brak factory of the same name for translation into mass produced, commercial line fabrics. She produces exclusive designs geared to fit the specific needs of the specialty firms who make up her fabrics. Five years ago the Cial investment company went into partnership with her and last year the venture resulted in ILA million worth of business. Taking her lead from the International Wool Secretariat, her designs all incorporate a very individual handwriting which has made her an integral part of the Israeli fashion scene.

Maquette
Founded in 1967, this rapidly expanding leather factory started in accessories, are now leaders in leather men's wear producing extremely large quantities of men's coats, jackets and trousers in addition to women's leather fashions. There is less suede and pigskin in the range this season, emphasis on nappa and caberetta and very soft leathers in a wide colour range from hot colours through the spectrum to more solid browns, blacks and beiges. Exports last year reached \$1.25 million; firm orders worth \$1 million have already been booked this year, and on this basis Maquette predicts a record \$3 million export total by the end of the year. The company has grown by 100 per cent each year to date, is now planning a very modern new factory in addition to the existing Acre plant, employing 180 workers. With completion of the new plant, production is expected to grow threefold.

Masakit
Founded 19 years ago by Ruth Dayan for the development and promotion of Israeli crafts in a wide variety of spheres, Masakit has developed its own very special fashion handwriting over the years, has long been selling its collection to Israelis and tourists through its various shops in Israel. Some four years ago the company started to consider the possibility of fashion exports seriously. This is the second Fashion Week at which they have participated and they also have a New York showroom where they will be opening a store in Blue World in Orlando, Florida, close to Disneyland, some time in 1974. The Fashion Week collection includes four distinct lines: Masakit embroideries, specially executed for them in Gaza and Bethlehem, incorporating traditional crafts into modern-style fashions. The embroidery line includes attractive casual shirts in natural muslin fabrics, striking evening wear in the form of long oyster dresses in wool crepe, silk and, more casual, striped, Gaza cottons.

Another category is outerwear, a line of sporting country-style coats in a coarse weave wool which Masakit calls "Desert Cloth." Evening and at-home wear of a different type, consisting of long skirts and matching tops, has been specially designed for Masakit by Miriam Melitz in prints of her own design, handwoven fabrics and special felt appliques and matted fabric felts. Handcrochet fashions of a quality, taking the form of long patchwork dresses, outer with geometric designs and other forms of crochet technique. Also on show will be part of the Masakit jewellery and antique jewellery as well as items with Roman glass pieces set in modern and traditional silver settings.

Matakin
Founded in 1921, a family business which has grown from strength to strength in its rainwear line, have reached an annual export figure of \$400,000. Scope of operations on the local market includes a chain of retail stores as well as manufacturing. The company can always be relied upon for far-fetched fashion, rainwear, for a time the collection, created in co-operation with a consultant French designer, promises to be particularly exciting; fabrics all impregnated against rain, including many leather simulations, velvets, tanyas and lots of fun fits using a wide variety of fancy linings come in shades of farfars; there are plenty of new short-line jackets and short coats. Styling features emphasize

new raglan sleeves and wider ones with cuffs; shirred effects for the backs of coats and around the waistline.

Mazetta Gudele
Israeli offshoot of Gudele Paris and Gudele Brussels, producers of well-styled prêt-à-porter on French lines. The range of coats, suits, dresses, pants and shirts is designed in Paris, manufactured here concurrently with the European collections, adapted slightly for making up in locally produced fabrics. New in the collection are leather coats, pants suits in pure wool Tricotin and a very wide range of gaberdine trousers in up-to-the-minute cuts. The look is sport elegant, coats come in pure wool fabrics, shirts in crepe georgette for day and evening. The range covers both medium and high priced styles, is suited both to department store and boutiques, and exports are principally to Germany, the U.S. and Canada as well as the French and Belgian mother companies, for whom the Israeli branch acts as a regular supplier.

Jerry Melitz
Talented fashion and textile designer who, in addition to a well-established private clientele, has turned to the export market. Fluid, fuss-free styles in Banlon or Acrylic single jersey are his particular specialty for a range which includes long and short dresses as well as trouser and top combinations. New in the collection are combinations of two or three different coloured Banlons in one dress, while prints this time, all designed by Jerry himself, are all on the theme of birds and wing patterns. The enterprise is by nature a small one, the look a very individual one catering for boutiques and designer departments of larger stores.

Mess
Ready-to-wear offshoot of Kurzburg Trading Company, an old-established import-export business specializing in fabrics and yarns. Set up in 1963, they moved recently to a new factory, employ 90 workers and have reached an annual export turnover of \$500,000. The line is

one of young and classic styles, wear fashions in 100 per cent Acrylic or polyester and includes jacquards, plain and Modafill.

Niba
One of the major Israeli wear producers with a line of men's and women's shirts as dresses and pants, designed specially for Niba by Isaac Niba, who has been working in the sportswear design field in Israel since 1958. Some 300 styles are shown at Fashion Week, including the peg men's suits and trousers. The parent company, Polgar Ouman Bagir Ligat, was established in 1961 by the Niba family from Chile, to absorb newcomers to this development area — then mainly from North Africa, today from the U.S.S.R. too. The company employs 2,000 workers, 10 per cent of them Arabs from Israel administered areas. Polgar's output is some 6,000 metres of suitings per day, working in shifts around the clock. Ouman produces 10,000 sweaters for men and women each year, and Bagir, who are based in Israel for Pierre Caron's men's styles, have an output of 100 pairs of trousers a day and 1,000 partially hand-tailored jackets per month. Ligat is the newest member of the Polgar family, producing casual separates in denim, velour type fabrics and others under license from the American Lee company. This collection will be launched at Fashion Week. Ouman's annual exports now total \$2 million; Bagir's reached \$1.5 million; Ligat's current expansion taking place at the Bagir factory, exports are expected to double by 1974. A light future is also expected for the new Lee ranges.

Polgar Ouman Bagir Ligat
Huge vertical complex comprising four separate plants, located in the new Leas ranges.

Polgar Enterprises
Round new company producing a collection of leatherwear in exclusive designs, manufactured especially for them by four small craftsmen workshops, coordinating, planning, and marketing and export formalities for them. The look is young, even "hippy" with styles in real leather, often trimmed with curly lamb fur, a recent production capacity is around 1,000 garments per month and the company intends to include small producers within it in the near future to expand output.

Rogosa
Israel's sole spinners of nylon tyre cord, based in Ashdod, set up a subsidiary two years ago for the production of "Galeena" fabrics. The fabrics are a mixture of synthetics and natural fibres manufactured by a specially developed process of warp knitting. They come in a striking range of colours and in varied weights and textures and have the look of woven cloth. They are fitted to fashions and sold as piece goods. Suited to home furnishings, the range shown includes readymade curtains, bedspreads and quilts in Galeena and fitted sheets made to U.S. standard bed sizes. Another line being offered consists of women's nightgowns and underwear in nylon and polyester knits in evening-garde colours and prints.

Rosen
Leading producer of bright, original beachwear styles in towelling. This is a vertical operation, including ready-to-wear from its own factory, often printed with unusual, specially commissioned designs. The grandfather of the present Managing Director established the original factory in Jaffa in the early '30s, and the line still includes bath towels and face cloths as in the early days. Today the factory has moved, employs 130 workers and has annual exports of \$150,000 to European and U.S. customers. In addition to beachwear in plain bold coloured towellings, Mexican influence panel prints and "engineered" designs, the current collection includes a more standard range of men's and women's bathrobes as well as attractive sportswear dresses in knitted cotton.

Salmone Fashions
Another new enterprise for high fashion in leather and suede, recently set up by newcomers from Turkey who brought with them many years of experience in this specialized field, emphasis on skilled workmanship and high quality. The Salmone family expect to sell both in Israel and abroad, have already set up their first shop window for the local market on Tel Aviv's Rehov Ben Gvirol and plan to set up other stores too. Fashion Week is their first introduction to export buyers.

Salpeter and Sons Ltd.
Another of the old-time family operations, Salpeter and Sons was founded in 1940, and makes all kinds of coats, including leather, as well as a fashionable line of rainwear. This plant has 170 workers, and exports are over the \$1m. mark.

Schiff Atlas
Founded in 1963 in the development area near Lod Airport, the company combines America capital with the long experience of a local designer. The services of both local and foreign designers are utilized in the production of high-styled two and three-piece jersey suits, and dresses knitted from acetate and wool. Raw materials are imported from France, Italy and England and in addition the company makes use of locally manufactured Acrylic. All fabrics are designed and made up in the company's own factory. Exports totalled \$300,000 last year and are to the U.S.A., South Africa and Europe.

S.I.M.A. (Schreiber International)
Participating at Fashion Week for the first time, S.I.M.A. are export agents specializing in knitwear for men, women, children and infants. They offer rib knit sweaters, suits and dresses as well as fully fashioned styles, in Acrylic as well as blends including linen, mohair and polyester. Smart printed ladies' blouses, underwear, hosiery as well as limited ranges of medium-priced swimwear and men's trousers will also be found in their showroom.

Shirani
Twenty-year-old knitwear factory with a women's line consisting of suits, pants and sweaters, mostly in Diolen, including wool and acrylic blends. Exports are directed to Europe, South Africa, Czechoslovakia, the U.S. and South America.

Sinai
An "old timer" against the ranks of Israeli fashion exporters. The original factory was founded 50 years ago in Warsaw, moved here in the '40s and commenced exports to neighbouring Arab countries before the establishment of the State of Israel. Moving with the times, Sinai recently took on an imaginative young house designer of their own for the first time to give a new look to their leather and rainwear range, which they already export to some of \$800,000 annually. Men's wear is strong on heavy line jackets, full length coats and short battle-dresses and safari jackets in lighter weights, made up in synthetic and real leathers and including many combinations of fun fur with leather. The women's line features similar materials, includes combinations of two kinds of fur in one coat — e.g. smooth ponyskin trimmed with deep pile fox. Synthetic leathers and shiny plastics come in brilliant colours — blue, yellow, red, trimmed with natural coloured fur. The look is mainly a sporting one with a few elegant styles in leather and fur and there are also impregnated Dacron raincoats.

Sofimed Israel
Showing for the first time at Fashion Week this is a French-owned company, working entirely on French design and know-how. It was set up in 1970 entirely for export. There are high quality classic style handbags in box leather and a line of leather children's wear consisting of skirts and jackets for ages 6-12 in colourful nappa leathers. Exports reached \$180,000 last year, are predicted at \$200,000 by the end of the current year.

Srigel-Aviv
Brightly coloured dashing cut and sew knitwear for children from 2 to 12 is this company's specialty, winter styles being in Terryfleece and Acrylic. The company was established in 1950, entering the export mar-

More Exhibitors at Fashion Week

(Continued from page 30)

the Southern development town of Kiryat Gat, undoubtedly one of the most modern plants in Israel, working 70 per cent for export. In one factory complex, the full range of production, from the spinning of wool and polyester tops to the production of finished suitings, knitted and of the peg men's suits and trousers. The parent company, Polgar Ouman Bagir Ligat, was established in 1961 by the Niba family from Chile, to absorb newcomers to this development area — then mainly from North Africa, today from the U.S.S.R. too. The company employs 2,000 workers, 10 per cent of them Arabs from Israel administered areas. Polgar's output is some 6,000 metres of suitings per day, working in shifts around the clock. Ouman produces 10,000 sweaters for men and women each year, and Bagir, who are based in Israel for Pierre Caron's men's styles, have an output of 100 pairs of trousers a day and 1,000 partially hand-tailored jackets per month. Ligat is the newest member of the Polgar family, producing casual separates in denim, velour type fabrics and others under license from the American Lee company. This collection will be launched at Fashion Week. Ouman's annual exports now total \$2 million; Bagir's reached \$1.5 million; Ligat's current expansion taking place at the Bagir factory, exports are expected to double by 1974. A light future is also expected for the new Lee ranges.

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Brightly coloured dashing cut and sew knitwear for children from 2 to 12 is this company's specialty, winter styles being in Terryfleece and Acrylic. The company was established in 1950, entering the export mar-

ket only four years ago with considerable success.

Tadmor
Consistently chic range of well-styled leather and suede fashions — which has proved highly successful in its 12 years of existence. A brand new factory was recently set up with an investment of ILA 250,000 employing 80 workers and a further 30 outworkers. Last year's exports exceed half a million dollars. The distinctive look is definitely a young one, with more classic styles too to be found in men's and women's ranges. Cuts are simple and good with plenty of emphasis on fashionable detailing, and Tadmor are justifiably proud of their record of consistently punctual deliveries and never having received a complaint concerning quality of their fashion merchandise.

Tiferet
Twenty-two-year-old company specializing in well-styled, attractive sportswear for children, age range 2-16. The range includes lots of trousers as well as sporting suits in cottons, synthetics and jeans-type denim, the latter produced by Tiferet themselves. This is a medium-priced collection and Tiferet, which employs 120 workers in all, exported \$800,000 worth last year — to Europe, the U.S. and all parts of Africa.

Tip-Top Ltd.
This Haifa manufacturer of knitwear for infants and children, does a remarkable export business that runs well over a million dollars. They use locally-produced cotton, Acrylic polyester and stretch yarns and have made impressive tie-ups with U.S. department and chain stores. Royal babies are likely to be wearing a Tip-Top model, as the second showing at Fashion Week.

Wales Knitwear
This knitwear company, established just after the Six Day War, specializes in polyester knitted two- and three-piece outfits for women. Jacquards and plain knits are used and the styling is youthful. Only the second showing at Fashion Week.

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firm welcomes them into the world with a gift from the Haifa plant.

Triumph International
Set up exactly 3 years ago, this is a daughter company of Triumph International in Germany. The main emphasis in the Fashion Week collection is on bras made from Lycra and synthetic laces; there are also some lightweight girdles and panty girdles. The company works 90 per cent for export, employs 540 workers in its two ultra modern factories in Jerusalem and Beersheba. It is well up on its original export target figures which have grown from \$330,000 in 1970 to \$370,000 last year, mainly to Europe and Great Britain. The eventual plan is to produce the full Triumph range of styles in Israel, including swim-suits.

Vardi Furs
New participants at Fashion Week, this company works mainly with local Israeli furs and skins in new and interesting ways, stress styling and workmanship. The range includes pants suits, coats and jackets for women, coats and jackets for men. Garments are usually fur-lined and lavishly fur-trimmed. One Vardi specialty is baby lamb, raised in Israel, specially processed to look like Tibetan lamb. Other skins some imported — include pigskin, sheepskin and suede, often dyed in brilliant shades. The look is definitely in the contemporary fashion image.

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From MIP — a new name in Israeli knitwear and shirts: fashionably short and trim-fitting V-neck cardigan in white angora-trimmed Acrylic topped a well-tailored shirt in textured spot-pattern in a fine cotton cloth.

مكنا من الأصل